

CD 2006--29-30

Concert of Balinese Music and Dance



March 26, 2006 at 7:30pm
Walter Hall, Faculty of Music
University of Toronto

Program

1. *Pendet* (traditional)

Dancer: **Ita Dwi Lestari**

Here we see the presentation of offerings in the form of a stylized dance, whose movements and gestures are coordinated closely with the accompanying gamelan music. *Pendet* may be performed by one or several female dancers. Traditionally, *Pendet* dancers should be unmarried women because they bear holy offerings for the gods.

2. Two pieces for *Suling Gambuh*

Solo Musician: **I Wayan Sinti**

(a) *Gineman Pemungkah* (traditional)

(b) *Gineman Wiraga* (traditional)

I Wayan Sinti is a master of this long bamboo flute, *suling gambuh*, a very difficult instrument to play because of its length and the circular breathing technique required to give a continuous sound. These pieces come from the beginning of the *Gambuh* dance drama.

3. *Siwa Nata* (I Wayan Sinti)

The title *Siwa Nata* describes the character of the majestic Hindu God Siwa (Shiva). Composed in 1984 for the gamelan *semar pegulingan*, this piece has three contrasting sections. The music may be used to accompany a dance of the same name.

4. *Gegilak Nyalah* (traditional)

Gegilak Nyalah is a typical piece in Bali's ceremonial repertoire performed at the many temple celebrations on the island.

5. *In the valley, on the mountain ... into the sky* (Albert Wong)

"While learning gamelan, I became intrigued by the multiple layers in gamelan compositions. There are three sections in this piece in

Tonight's Performers

● **I Wayan Sinti** is one of Bali's most knowledgeable and respected musicians: a performer, composer, scholar and instrument maker who has devoted himself to the study and performance of Bali's older, rare classical repertoire such as gamelan *gambuh*, *gambang* and *luang* as well as vocal genres such as *kidung*. He has received many awards, including one each from the Governor of Bali and the President of Indonesia.

For over thirty years Sinti taught at Bali's high school and university for the arts, SMKI and ISI. He has an M.A. in Ethnomusicology from San Diego State University, and has performed extensively throughout Indonesia, East Asia, Australia, North America and Europe. In 1994 Sinti built his own unique gamelan, *Manikasanti*, an ensemble designed specifically to play many kinds of older Balinese repertoire in different modes. Gamelan *Manikasanti* is the subject of an article co-authored by I Wayan Sinti and Annette Sanger, forthcoming in the journal, *Asian Music*.

Sinti is currently Artist-in-Residence at the University of Washington in Seattle, where he has just completed the design and construction of another original nine-tone gamelan, *Siwa Nada*.

● **Cokorda Istri Nilawati** has specialized in classical Balinese dance. She initially learnt as a child in her village and then went on to study at the Balinese high school for the arts, SMKI. She has performed and taught dance in Bali and the United States. I Wayan Sinti and Cokorda Istri Nilawati have five children, all of whom are dancers and musicians.

Ita Dwi Lestari has a B.A. in dance and performing arts from the Yogyakarta State University, Java. Since coming to Canada she has featured in many performances in Toronto and Ontario, including the Universities of York, Guelph and Western Ontario. Ita Dwi Lestari also teaches Javanese dance to private students.

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Since 2001 **Wiryawan Padmonojati** has worked at the Indonesian Consulate in Toronto for the Department of Information and Culture, and as a teacher of Javanese gamelan. He has directed a number of ensembles including Gamelan Gong Sabrang and Gamelan Toronto. He is also a professional dancer with a degree in dance and performing arts from the Institute for Teaching and Education in Yogyakarta, Java. He has performed as a musician and dancer all over Canada.

Annette Sanger is an ethnomusicologist who specializes in the performing arts of Bali and Indonesia. Following two years' field-work in Bali, she gained her Ph.D. in 1986, and she has published widely on Balinese cultural life. She has held teaching positions at Queen's University, Belfast, and the University of Toronto. She has directed U of T's Balinese gamelan program since 1993, with groups at the Faculty of Music and the Scarborough campus. She is a long-time student of I Wayan Sinti.

Albert Wong has a music degree from the University of Calgary and is currently studying composition in the Master's program at the Faculty of Music, University of Toronto.

Gamelan Musicians: Keith Akada, Grace Bauson, Allison Bent, Dan Cameron, John Carnes, Elaine Choi, Spencer Cole, Jonah Cristall Clarke, Michel Delage, David Federman, Dan Fortin, Michael Gatt, Emma Heath-Engel, Kyla Jemison, Susan Lam, Mandy Lau, Allison Law, Tricia Mangat, Scott Morris, Dan Pencer, David Pereira, Maya Postepski, Conrad Rygier, Nick Shao, Sandra Spencer, Amie Watson, Chris Willes, John Williams, Michael Wise, Albert Wong.

About Gamelan Dharma Santi

The University of Toronto's gamelan *semar pegulingan* is tuned to a seven-tone scale, though most compositions utilize modes of five tones. This sweet-sounding ensemble was popular in the palaces of Bali's former feudal princes, and is especially well suited to playing older courtly repertoire. The gamelan's name (meaning "duty for peace") was given by I Wayan Sinti, who oversaw its construction in Bali in 1992.

which I explore different melodic patterns and build elaborations out of these elemental patterns over a larger foundational structure. This piece is written for seven tones.” (Albert Wong)

6. Gambangan (I Wayan Lotring)

This is perhaps the most famous piece of the great Balinese composer, I Wayan Lotring (1898-1983), who was one of Sinti’s teachers. It is based on the style of the ancient gamelan *gambang*, with its syncopated melodies and complex figurations.

* * * *Intermission* * * *

7. Vocal Performance – Three Songs

I Wayan Sinti (with Annette Sanger, translator)

(a) Gita Silihasih (I Wayan Sinti)

This piece was composed in 1981 to celebrate the 21st anniversary of the high school of music and dance (SMKI) where I Wayan Sinti was a teacher. The text suggests that the students should be nice to each other and be good members of the community.

The following two vocal pieces are in the *pesantian* form where the text in old Javanese is translated into the vernacular, which for this concert is English.

(b) Wirama Seronca (traditional)

Taken from the beginning of the *Ramayana* story, *Wirama Seronca*, describes the great king Dasarata who was the father of the god Vishnu when he was reincarnated in human form.

(c) Wirama Swandewi (traditional)

The singer gives advice from King Rama to Wibisana, younger brother of the evil king, Rahwana (Ravana).

8. Wira Pertiwi

Dancer: Ita Dwi Lestari

This recent creation, “warrior of the homeland”, is by the renowned Central Javanese choreographer, Bagong Kussudihardjo. The dance represents a female warrior armed with a bow and arrow. Tonight’s version has been adapted for the Balinese gamelan, with drums from the Sundanese region of West Java played by **Wiryawan Padmono**jati.

9. Kesiar (I Wayan Lotring)

Kesiar means cheerful and happy. It follows a traditional four-part form: *kawitan* (introduction), *pengawak* (body), *pengecet* (fast section) and *pekaad* (conclusion).

10. Perong Condong (traditional)

Dancer: Cokorda Istri Nilawati

The *condong* character, whom the dancer portrays, is the maidservant of Princess Ranke Sari in the 14th century Hindu-Javanese Panji story. This dance is part of the *Gambuh* dance-drama that is rarely performed today. I Wayan Sinti has been prominent in the revival of this ancient courtly genre.



I Wayan Sinti
playing the
suling gambuh

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